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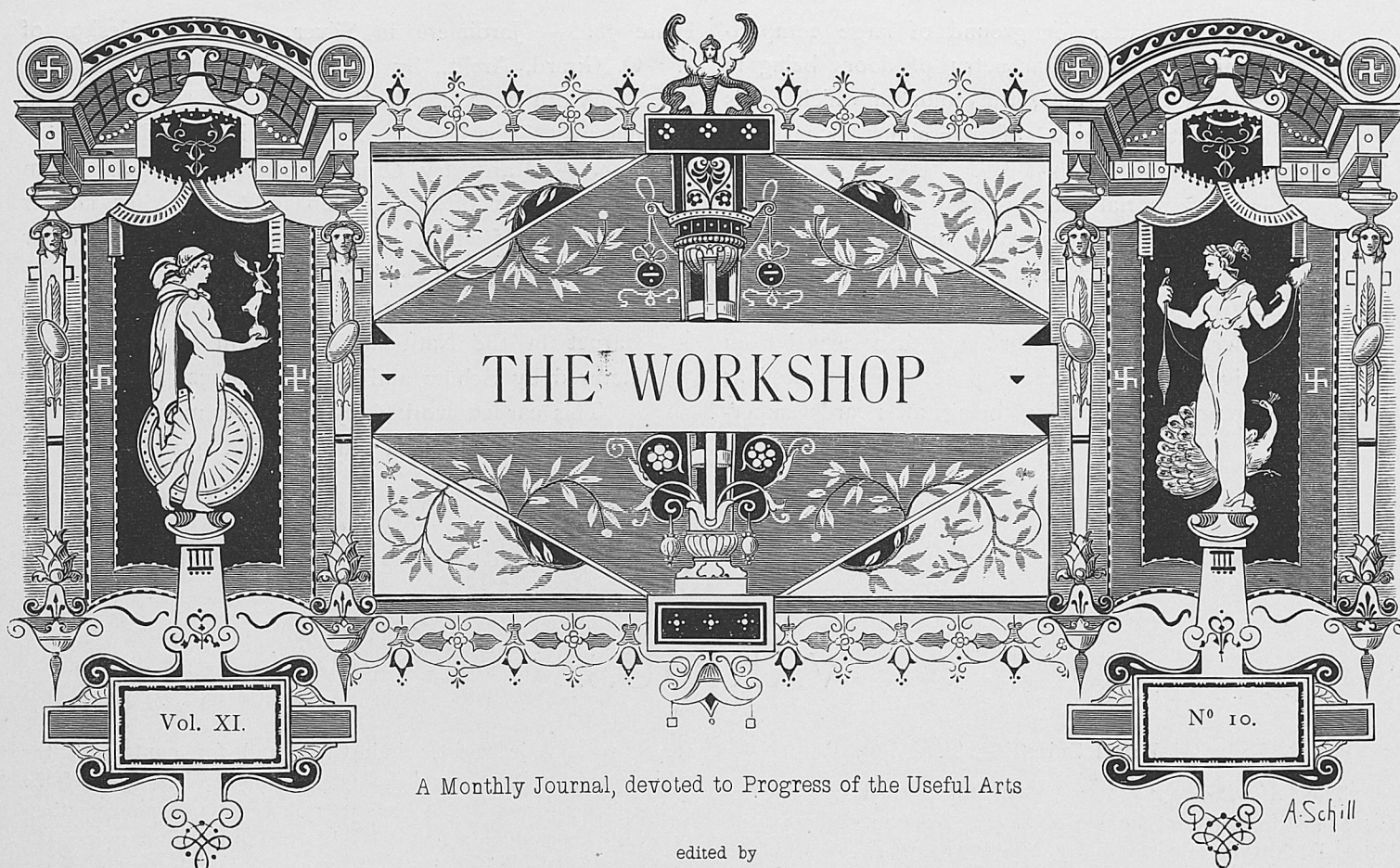
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EXPLANATION OF THE PLATES.

Plate 73. — Parian Vase, *pâte sur pâte*, painted by Solon, manufactured by Messrs. Minton and Co., Stoke upon Trent.

Parian ware was first manufactured in Stoke upon Trent in 1848. It is porcelain strongly mixed with felspar which holds the mean between English stoneware and vitreous porcelain, and is intended to imitate the Parian Statuary Marble. It is of a very soft yellowish tint, the surface of a wax-like lustre, showing warm reflections of light and color, with semi-transparent contours, which excellent properties render the material particularly suitable for representations of figure subjects.

The decorative process of relievo pottery, *pâte sur pâte*, has come into great favor and been very much perfected lately in England. There are many varieties, amongst which we distinguish the well-known cameo ware showing white figures on colored glazed ground. After manufacturing the body, raised ornament or figures are applied on the unburnt colored ground by washing the white uncolored paste in water, and laying it, by means of the panel brush, in thin coats on the enamelled surface. The white relievo work is then frised by burning, the raised opaque parts of the paste representing the light, the thinner and more transparent parts the shade of the ornament. Draped figures, garlands and other decorative features, seem translucent in strong light, and appear in softly reflected tints of the colored ground.

The body of the vase is sea-green, the roman scrolls, frets and lineal ornaments in gold and silver, the frieze with amorini on blue ground, the supporting figures of foot in silver with drapery in gold.

We give this Work as one of the most remarkable objects by which this well-renowned house is represented at the Paris Exhibition. Height of Vase 37 in. by 18 in. in width.

Plate 74. — Decorative Details from the Exhibition Palace on the Trocadero in Paris, designed by Hardy, Archt.

The illustrations show one of the pillars as a whole; the crowning ornament in repoussé zinc being in larger scale. The ornamental motives belong to the terracotta frieze — glazed variegated ornament with dark outlines on gold colored ground — with which the intervals of the iron constructive features are clothed. Cartouche in repoussé zinc in summit of iron arch of inside, at the height of 18 m.

Plate 75. — Spouts from the Great Cascade on the Trocadero in Paris, by E. Legrain, Sculptor in Paris.

Plate 76. — Writing Table and Table in Ebony inlaid with Ivory, by Hunsinger and Wagner, Cabinet Makers in Paris.

Plate 77. — Diptych with Miniature Picture, by A. Bembé in Mayence. Height 0,41 m.

This object is designed in the style of the portrait, first half of 17th century. The different kinds of wood employed for this work are ebony, walnut, palisander

and cedar, the latter for ground of large compartment framing portrait, marquetry of doors being in a particular sort of wood, the color of which holds the mean between that of palisander wood and walnut.

The two armorial bearings are in enamel, mounts in oxydized silver, key in gold, inscription of inside of doors in oxydized silver.

The great central compartment was first joined in the manner of marquetry work and then carved from the massive wood, the whole panel being treated as relieve marquetry, nothing being afterwards super-added.

Plate 78. — Jardinière in Silver, from the design of O. Girard, Archt., by Czokally in Vienna.

Width from handle to handle 0,56 m. Worked in massive silver slightly oxydized without gilding.

Plate 79. — Marquetry Ornâments from Perugia. From the Wainscot of the Cambio in Perugia, for similar specimens of which we refer to former parts of our journal. Height 1 m., breadth 0,50 m.

Plate 80. — Carpet Pattern, from an original Persian Carpet in the National Museum in Munich, manufactured by Schütz and Juel in Wurzen (Saxony).

This carpet, worked by hand, is manufactured in any size and colors in four different qualities.

VARIOUS.

Industrial and Scientific Training.

The following passage occurs in the annual message of Governor Hartranft, of Pennsylvania: — No one can read the industrial history of the country without being struck with the decline of the system of apprenticeship, the decadence of skilled labour, and the rapid increase of day labourers. Many causes may be assigned for these results. The invention of labour-saving machines, the minute sub-division of labour, and the intense competition among producers and manufacturers, have, no doubt, served to lessen the pride of the workman in his work, and make it impossible, in many instances, to give any time or opportunity to mere learners. To counteract these influences, the assistance of the State will be required. But another cause, arising from the misdirected efforts of the working men themselves, can only be removed with their co-operation. Trades unions and various labour organisations, which profess to elevate the condition of the labouring classes, have, in reality, materially contributed to impoverish and degrade them. Millions of dollars have been collected from working men and squandered in profitless strikes, during which other millions have been lost through enforced idleness, without even a transient effect upon the natural fluctuations of wages. The independence of individuals has been sacrificed to the tyranny of a class, and they have gradually learned to depend for prosperity upon other agencies than their own industry and thrift. The regular education of skilled mechanics has been restricted by the same agencies, forcing the growing generations into the undistinguished mass of day labourers, the lowest and poorest paid of any class, and reducing the nation to the necessity of supplying its skilled labour from foreign countries. These things strike at the welfare of labour and the prosperity of the State. Even from the working men's standpoint, no good that it seems possible to derive from such means can compensate for their deteriorating effects upon the condition and *morale* of the labouring classes. The growth of the individual is dwarfed, his substance wasted, and his children deprived of their rights. The doors of his own trade and all others are closed against them by his fellow workmen, and they must enter another calling, or become the mere drudges of society. As long as the trades are closed, as at present, we must ever complain of over-crowded professions and commercial pursuits, of a lack of skilled mechanics and common labourers.

In this question not only the working men, but the State also is deeply concerned. "The great warfare of the nineteenth century is industrial warfare; the struggle between great nations

for supremacy in various industries, and for control of the various markets". Several foreign nations and a few of the States have foreseen the conflict and begun to educate their people. Pennsylvania has unrivalled resources, but unless she prepares for the competition, she must content herself with the production of raw materials, and her people become the hewers of wood and drawers of water for more highly cultivated communities. The means must be the diffusion of technical knowledge among the labouring classes; securing the co-operation of the working men; creating new industries and diversified interests, and throwing the ways to honourable and lucrative employment open to all. The work of the schoolmaster must undo the work of the demagogue, and the State supplant the organisations of labour with industrial schools and workshops. If the working men will spend the money now used in keeping up such organisations and lost in strikes, in keeping their children at such institutions and co-operating with the State, the dignity and average value of labour will be rapidly raised. Heretofore public education has been too much in the interest of a class. The influence of the old scholasticism has been powerful enough to overbear the force of modern industrial and scientific demands. The resultant has learned too much in one direction, and undue prominence has been given to professional and classical education over industrial and scientific training.

A thorough system of industrial training must embrace the children, the working men, and the people. The children of skilful and prosperous mechanics might find in the primary schools instruction in mechanical and free hand drawing; and to those who are circumscribed by harder conditions, free night schools could furnish the opportunities of a slower advancement.

Iron.

Photographs in Colors.

The principle of the production of the Albert process for the production of colored photographic points is that three negatives are made after the colored original, one in which the blue had no effect upon the plate, but all the other colors. This negative is used for the production of the Lichtdruck plate for blue color. In a second negative all colors take effect except yellow; in the third, all colors except red. The second negative, therefore, forms the Lichtdruck plate for the yellow; the third, that for the red color. All three plates are printed upon the same paper, and furnish the complete picture.

Scientific American.



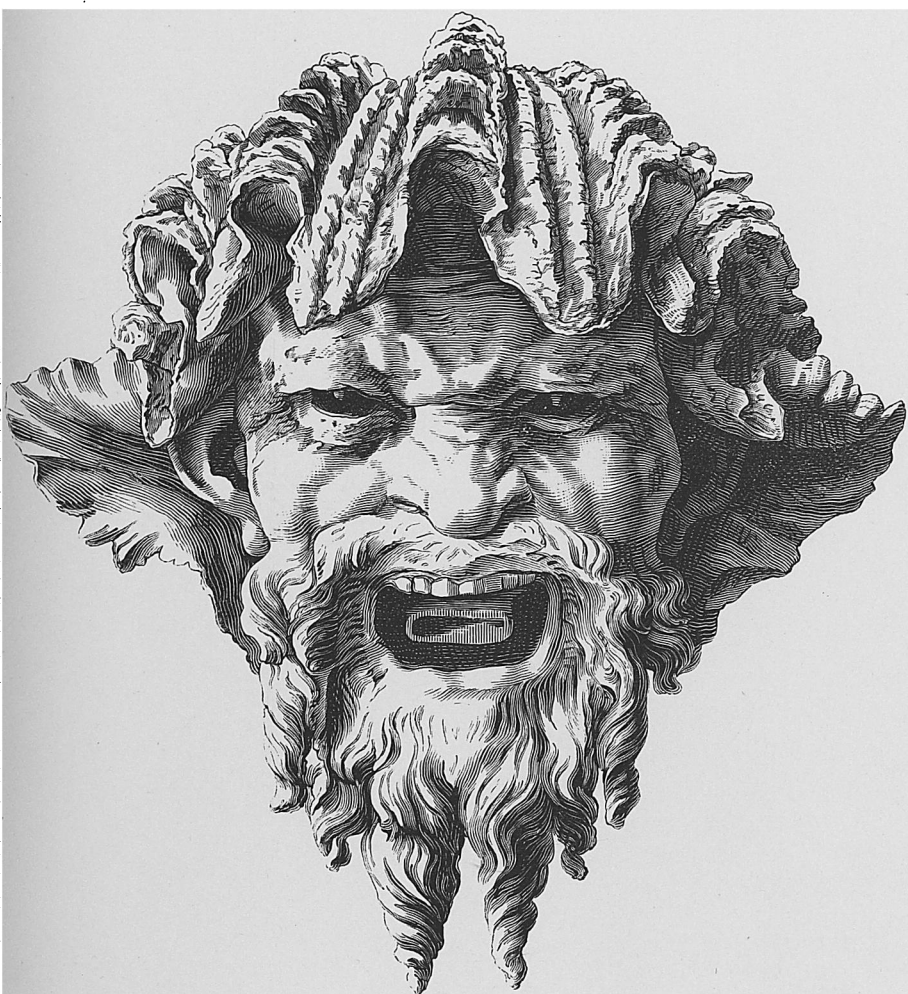


Parian Vase; pâte sur pâte, painted by Solon, manufactured by Minton & Co., Stoke upon Trent.

From the Paris Exhibition.



Decorative Details from the Exhibition Palace on the Trocadero in Paris, designed by Hardy, Archt.



Spouts from the Great Cascade on the Trocadero in Paris, by E. Legrain, Sculptor in Paris.



Writing Table and Table in Ebony inlaid with Ivory by Hunsinger and Wagner, Cabinet Makers in Paris.

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Diptych with Miniature Picture by A. Bembé in Mayence.



Jardinière in Silver from the design of O. Girard, Archt., by Czokally in Vienna.



Marquetry Ornaments from Perugia.



Persian Carpet Pattern, manufactured by Schütz and Juel in Wurzen (Saxony).